

WALK THE TALK: IHJM AT JCU SCAVENGER HUNT

Engaging the Ignatian Heritage Exhibit



Ignatian
Heritage Week
JANUARY 27 - FEBRUARY 1, 2019

7 TEAMS

10 FEATURED EXHIBITS

**5 SUBMISSIONS OF ORIGINAL
WORK**

15 PHOTO SUBMISSIONS

MUCH COLLABORATION

AND FUN!

Smart teams and technology...



First stop: Dolan East Atrium Entrance

The Jesuit Mission to North America

Fifty-three years after the Jesuits entered Mexico City, others from France, in 1625, settled in Quebec. Nine years later, others from England settled at St. Mary's City, Maryland. Segments of these three cultures, Spanish, French, English, from which grew the rich variety of the Church in the northern continent, were eventually to be brought together within one political unity by the creation and expansion of the United States of America.



BLACK ROBES ON THE AMERICAN FRONTIER

Although the Huronia mission met its demise at the hands of the Iroquois Confederacy, The Iroquois sacred and burned Huron villages in 1647-49, and killed the Jesuits residing there (including Jean de Brebeuf, Gabriel Lalemant, and Antoine Daniel) after one of the lengthiest and most gruesome torture sessions in the annals of history, an episode immortalized in this engraving.

Black Robe was the name given by Native Americans to 17th-century Jesuit missionaries in America. Among these men were the North American Martyrs, six priests of the Society of Jesus and their two lay companions from the Jesuit mission of Huronia, martyred by the Iroquois between 1642 and 1649 and canonized by Pius XI in 1930.

The work of Jesuit missionaries among the Huron and Iroquois in Canada and the Northeast United States was the subject of a 1991 motion picture "Black Robe" directed by Jean YVES ESCOFFIER. The screen play was written by Brian Moore, who based it on his 1985 novel of the same name.

The Jesuit missionaries in North America have been abundantly idealized. They were indeed a highly selected body of men, but their archetype is hardly to be found in a martyr like Father Beaufort, who conducted his mission with such ebullient success and met his cruel death with such serene composure. There were humbler forms of martyrdom, death by exposure for poor Father de Noyon, relegated to be

- NORTH AMERICAN MARTYRS**
- St. Jean de Brebeuf, S.J.
 - St. Isaac Jogues, S.J.
 - St. Noel Chabanel, S.J.
 - St. Gabriel Lalemant, S.J.
 - St. Antoine Daniel, S.J.
 - St. René Goupil, S.J.
 - St. Charles Garnier, S.J.
 - St. Jean de Lalande

New Spain

In 1566, only a decade after Ignatius's death, the third Jesuit General, St. Francis Borgia, responding to the request of Philip II of Spain, sent Pedro Martinez, S.J., and two companions to Florida. Martinez was former rector of the Jesuit college at Valladolid but had begged for the privilege of serving the missions. He was the first Jesuit to enter what is now the United States and the first to be martyred there as he reached the shore.

New France

The first permanent Jesuit mission in Quebec was founded in 1625. During their first years, the Jesuits studied Amerindian languages, since ministry to the indigenous people was a primary goal. By 1632, the Jesuits launched their missionary efforts among the Amerindians, an enterprise that soon gained them worldwide fame thanks to the publication of their Relations in Paris by Paul Le Jeune, S.J. Like their counterparts in Spanish America, the Jesuits soon realized the dangers of having Amerindian villages too close to European settlements—owing to colonial animosity toward the indigenous population and the corrupting influence of brandy and other vices—and founded reductions, or mission towns, outside the colonial centers.

The British Colonies

The Jesuit mission in Maryland began with the foundation of the colony. On March 25, 1634, the first expedition of the Lords Baltimore landed at St. Clemente's Island at the mouth of the Potomac River. There Fr. Andrew White offered Mass and Governor Leonard Calvert raised a ceremonial cross. It was the beginning of Catholicism in English-speaking America. As the suffocating social atmosphere [anti-Catholic legislation] of Maryland became worse and social ostracism more stringent, the Jesuits looked to the freer atmosphere of Pennsylvania. There, in 1733, Fr. Joseph Cottareo opened the Chapel of St. Joseph at Willing's Alley in Philadelphia.



A Jesuit Saint's Connection to the Game of Lacrosse

Lacrosse is the oldest sport in North America. Played in different forms by a number of Amerindians to resolve conflicts in its best form, lacrosse was documented in 1636 by French missionary and saint, Jean de Brebeuf (1593-1635). Called "baguerrugby" by Native Americans, Brebeuf christened the game "lacrosse" because the stick reminded him of a bishop's crosier. Lacrosse is French.



A traditional way of constructing moccasins among the Huron. The moccasins had two layers made by tanning animal skins. The outer layer was made of deer or moose skin, with a combination of rough and smooth parts on the interior, and a fur lining. The inner layer was made of a softer material, such as rabbit or beaver skin. The moccasins were made in a variety of styles, including a simple slip-on style and a more complex style with a strap across the foot.



"outward signs of our holy Religion"

These outward signs of our holy Religion were the Jesuits' most visible presence in North America, beginning with their first Huron, who dug up the crucifix, wooden medals, and other articles. These outward signs of our holy Religion were the Jesuits' most visible presence in North America, beginning with their first Huron, who dug up the crucifix, wooden medals, and other articles. These outward signs of our holy Religion were the Jesuits' most visible presence in North America, beginning with their first Huron, who dug up the crucifix, wooden medals, and other articles.



The Jesuits in Maryland

Unlike the mission in French Canada, the Maryland mission fit no pattern on religious or geopolitical motives. It was founded by a group of men who were a handful of French, Irish, and English. The founding members of the Society were different from the Georgian natives of their Protestant neighbors except for the presence of several Catholic priests, and from the free folk of the colony, for they were able to build during the eighteenth century nearly respectable stone or brick houses. The Society was able to survive in the eighteenth century nearly respectable stone or brick houses. The Society was able to survive in the eighteenth century nearly respectable stone or brick houses.



The Maryland colony was the only settlement in English America to welcome Catholicism. Founded in 1632, it was the only settlement in English America to welcome Catholicism. Founded in 1632, it was the only settlement in English America to welcome Catholicism.

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John Carroll

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The Italian Jesuits in America Brokers of Culture

"Thanks be to God and Gabrielle!" exclaimed Joseph Barber, S.J., Provincial of the Maryland Province, grateful that the Italian had made America their destination. Their arrival strengthened both the Church and the province under a Catholic rule when protest were daily needed.

The founding of Woodstock College, Maryland. The Italian, entering the province was the founding of Woodstock College, Maryland. The Italian, entering the province was the founding of Woodstock College, Maryland.

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Ignace Doreville, S.J. (1740-1811) French Jesuit missionary, studied law in France then joined the Society, later (1765) in 1767 and "Abbe" of the Maryland Province. He was the first of the Society to be sent to the United States. He was the first of the Society to be sent to the United States.

The Jesuits in Canada and the Great Lakes

The legacy of the Old Society in North America, divided between Canada and Maryland, endures a dramatic contrast. In New France (Marquette Province), the Jesuits were the backbone of the colony, and in the eighteenth century a handful of Jesuit churches, though their numbers were small, were the backbone of the colony.

During this period the Jesuits also began the last great missionary effort before the suppression. Beginning in the 1680s, they returned to the Great Lakes region and expanded outward into what are now the states of Michigan, Illinois, and Wisconsin. The last Jesuit in the Great Lakes was Jacques Marquette (1637-75), who came to the region in 1664 and was canonized in 1889. He was the first of the Society to be sent to the United States.

Marquette, in the Maryland colony, the Society had a long and successful history. In 1763, the Society was active in the Province of Maryland and Louisiana between 1659 and 1704, both in the eastern colony of St. Louis and among the Indians of the Mississippi Delta (the town of New Orleans, Louisiana, owes its legacy).



The early settlement of New France in the American West as a Jesuit colony in a double sense. It was the first of the Society to be sent to the United States. It was the first of the Society to be sent to the United States.

Question: The Jesuits in Maryland were known as... Answer: Catholic Gentlemen of Maryland

Second stop: Grasselli Library

Women Jesuits?

In 1554, Juana of Austria, Spanish princess of the house of Hapsburg, became a Jesuit. That story is not very well known.

Previously, in the mid-1540s, Pope Paul III had directed Ignatius to accept Isabel Roser and two companions as members of something like a women's branch of the Society of Jesus, but that experiment did not last.

Juana of Austria entered almost ten years later. In 1552 the princess, 17 at the time, married the heir to the Portuguese throne. When he died two years later, she returned to Spain. Young, beautiful, and aware of her royal position and power, Juana was also endowed with a talent for ruling. While her brother, Philip II of Spain, was in England as husband of Mary Tudor, he made Juana regent. From 1554 to 1559 she was the effective ruler of Spain.

Juana had an additional ambition: to become a Jesuit. Telling none of her family, she informed Spanish grandee Francis Borgia, an early Jesuit, that she wanted to join the Society of Jesus. The idea was heaped with danger for the Society. Her father, Emperor Charles V, and her brother Philip would be furious with her and the Jesuits for wrecking possible future dynastic marriage plans for Juana. Yet, the new, small, and in some places highly suspect Society could not afford to alienate Juana—depending in part on her good favor for its existence in Spain.

The Society in 1554 had officially been in existence for only fourteen years, yet by Ignatius's death in 1556, there were already 1,000 Jesuits. Men were flocking to the order enthusiastically. Women, too, were attracted and wanted either to found a separate female branch of the Society under the control of the general or to enter directly into the Society itself.

The first of these alternatives had been tried by Isabel Roser in 1545, who got the pope to write a brief allowing her to take the vows of the Society and ordering Ignatius to receive her. In December 1545, Ignatius did receive her vows and those of two other women, but the text of the vows carefully made no mention of entrance into the Society itself. This so-called women's branch of the Society did not last. Roser had been a great friend and patron of Ignatius for many years, but after she took vows she made impossible demands, continued in her own way, and demanded interminable hours of spiritual

direction (more than all the rest of the Jesuits in the Roman Curia combined). In May 1546, Ignatius asked the pope to dispense the recalcitrant Roser from her vows. As a result of this failed experiment, Ignatius got a brief from Pope Paul III in 1547 forbidding the Society to take under its obedience communities of religious women.

Then came Juana. She wanted, and got, for herself not a separate branch of the Society but membership in the Society itself.

So perilous was the project that all existing Jesuit correspondence about the situation avoids her name, using the pseudonym Mateo Sanchez, or Montoya, instead. In a quandary, Ignatius appointed a committee to advise him. It recommended that Juana enter the Society as a permanent scholastic; truly a Jesuit but forever in formation. Otherwise, with solemn vows, she would have been—according to canon and civil law—legally dead, dispossessed of everything, and incapable of ever marrying again.

With the novel, simple, and terminable vows of a Jesuit scholastic, she could have separated from the Society if necessary. When Juana pronounced her three religious vows as a Jesuit, absolute secrecy was enjoined on everyone. She could make no obvious change in her manner of life. So, for her, poverty meant leading a rather austere life at her already simple court. Chastity meant never marrying again. Obedience—well, her letters show her sometimes trying to give orders to Ignatius and Borgia.

This secrecy was imposed not only because of Juana's position but also to preclude at all costs anyone else following her example. Ignatius and his committee saw the problem of responding to the possibility that a whole crowd of high-born ladies would be knocking on the general's door for entrance into the Society.

The secret was so well kept that no one ever suspected it. And as far as is known today, Juana lived the rest of her rather short life (she died at the age of 38 in 1573) as the only woman Jesuit.

—John Deering, *St. Ignace, Preacher Preceptor*, *Cruciform* (Springer, Fall 1979)

Portrait of Juana of Austria and a Young Girl
—Sofonisba Anguissola
Isabella Stewart Gardner Museum, Boston
Artist Sofonisba Anguissola was a female painter of the Italian Renaissance.



Attempts by women to live religious life on the Jesuit model have been fraught with difficulty since the time of Ignatius himself. The reform of female communities was a major project proceeding from the Council of Trent, involving Ignatius and his early companions in a Herculean task. The question arose of taking some of these convents under Jesuit jurisdiction. While the nuns and several of their Jesuit confessors were enthusiastic, Ignatius resisted. Of supreme importance to him was the principle of universal mission and mobility for his fledgling Society of Jesus. To tie his men down to the service of female houses was to act in contradiction to this identifying principle. The freedom and flexibility in Ignatius' new concept of religious life for men had already given rise to substantial controversy. Given prevailing views on the place of women in society, and scandals, real or imagined, involving breaches of nuns' enclosure, he was strongly averse to violating social and moral codes with a branch of women Jesuits. While the Jesuits were not exempt from the social prejudices and misogynistic assumptions of their time, Ignatius himself had a wide spiritual correspondence with prominent women and never hesitated to enlist their support in promoting the welfare and apostolic ministries of his nascent order.

—Gemma Simmons in *The Cambridge Companion to The Jesuits* (Cambridge University Press, 2006)

Prompt:

Read the exhibit and reflect on its content. React as a team to what you have read and share something that resonated with you, or you found to be an important element of this piece.

Reaction highlights:

From the early days the Jesuit spirituality was as appealing and popular with women as it was to men. Roles were created for women despite the rules against allowing women Jesuits.

Ignatius and the Jesuits are very good at practical yet creative solutions to tricky issues, such as politics and role of women in the church.

Juana was willing to sacrifice everything and was so persistent in wishing to become a Jesuit

Third stop: Administration Building 1st Floor

The Founding of the Society of Jesus



One of the earliest portraits of Ignatius, this work was executed shortly after his death by the Florentine painter Jacopo del Conte (1510-90), who used the death mask as his model.

The Spiritual Exercises of St. Ignatius Loyola

St. Ignatius underwent as a soldier a deep religious conversion while recuperating in 1521 from wounds he suffered in the battle of Pamplona. As his relationship with God developed over the next year or so, he began writing down what he was experiencing in order to help himself and also to help others who approached him in order "to converse about the things of God." These were the origins of the Spiritual Exercises, on which Ignatius continued to work for the next two decades. Although more often cited than studied, the Exercises were destined to become one of the world's most famous books.

The Exercises encapsulated the essence of Ignatius's own spiritual conversion from conventional Christianity to a deep awareness of God's presence and comfort in all of the circumstances of his life and presented this experience in a form that would guide others to analogous changes of awareness and motivation. Not a book of spiritual teaching as such, it was rather a design for a process of prayer, meditation, and discernment that would, as Ignatius said, "allow the Creator to deal directly with the creature, and the creature directly with the Creator."

A call to inwardness, it was the first Christian book to provide such a full, clear, yet remarkably flexible program, and it thus created what came to be known as the "retreat," a few days, a week, or a month of seclusion set aside in order to open oneself to God's will. The Exercises were intended for Christians from all walks of life but had special

relevance for members of the Society in that they set the pattern, goals, and style for all of the ministries in which the Jesuits engaged. The importance of the book in establishing the ethos and spirit of the Society of Jesus cannot be overestimated.



The book has had an immense impact on the history of Catholic devotion, an impact that continues up to the present. It has also influenced areas of culture in unexpected ways, with its promotion of the use of the imagination in meditation, for instance, it influenced painters and sculptors, and it helped create the genre of emblem books, with their fusion of symbol and meditation.

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)

St. Ignatius of Loyola

Ignatius of Loyola and nine other students became friends while they were together at the University of Paris. In 1534-35, while still at the university, they formed themselves into a missionary band for ministry in the Holy Land, where they hoped to work for at least a few years for the conversion of Muslims, after failing to obtain passage there because of the unsettled political situation in the Mediterranean. In 1539 they found themselves in Rome. They had to make a decision about their future, and they agreed to meet every evening for several months to consider the matter. By this time they had all been ordained priests, but as an already international group, they were attached to no particular diocese. The central question before them was whether they should commit themselves to each other for the rest of their lives and form a new religious order.

They decided in the affirmative. They drew up a short description of what they had in mind and submitted it to the Holy See for official approbation. They called the document their *Formula* *renewata*, the equivalent of the Rule in other orders. The papal bull *Regimini militantis ecclesiae* of 1540 ratified the Formula, and officially created the Society of Jesus.

Even at its founding moment the Society had features that set it apart with regard to certain long-established patterns for religious orders. The Jesuits, for instance, would not wear a distinctive habit, nor would they have any ascetical or penitential practices imposed upon them by rule. Besides the three customary vows of poverty, chastity, and obedience, the professed members would pronounce a special vow to God to obey the pope "concerning missions." This was essentially a vow to be missionaries to be on the move, the polar opposite of the monks' vow of stability.

In the Constitutions of the Society composed by Ignatius and his secretary, Juan Alfonso de Polanco, Ignatius described the qualities that should be possessed by the general of the order, and in so doing he painted a portrait of the ideal leader. Prominent among the requisite qualities was magnanimity, whereby the general might "execute great undertakings in the service of God our Lord and persevere in them with constancy when it is called for." What has never been noticed is that this whole passage of the Constitution is based on a paragraph in Cicero's *De officiis* (1.20-66), in which he insists that the person committed to the common good of society be ready to risk life and all worldly goods in pursuit of that cause. Besides courage and constancy, breadth of vision is implicitly called for in both texts.

Ignatius certainly showed such breadth of vision when he changed the course of the Society's history by throwing the full weight of his authority behind the schools. He could not have foreseen all the consequences of that decision. He surely did not foresee that he would thereby imbue the Society with a cultural mission that, in the best of circumstances, would be integrated with its religious mission, but that, in any case, would have a force all its own. It was a force propelled along by magnanimity, by a breadth of vision ready to accept and exploit all the cultural consequences the schools brought with them. It is significant that Ignatius found the best expression of this breadth of vision, which he wanted to be characteristic of every member of the Society, not in the Bible but in Cicero.

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)

Chronology of Ignatius' Life

- 1491 Born at the family castle, Loyola, Spain
- 1521 Wounded in battle at Pamplona
- Recuperates at the castle of Loyola, where his spiritual conversion begins
- 1522 Makes a pilgrimage to Virgin's shrine at the Benedictine Abbey, Montserrat
- Spends a year at Manresa, outside Barcelona, Makes notes of his religious experiences that will develop into the *Spiritual Exercises*
- 1523 Sets out for Italy in order to travel as a pilgrim from there to Palestine
- 1524 Begins study of Latin at Barcelona
- Transfers to the University of Alcalá
- Briefly imprisoned at Alcalá by the Inquisition
- 1527 Transfers to the University of Salamanca
- After a short while transfers to the University of Paris
- 1534 In Paris on August 15, he and six companions pronounce vows, the nucleus of the future Society of Jesus. They promise to travel together to Palestine
- 1537 The companions, now nine, arrive in Venice to await passage to Palestine
- Those who were not priests, including Ignatius, are ordained



This delicate drawing in red chalk is traditionally believed to be the earliest representation of Saint Ignatius's early companions, including Diego Laínez, Francis Xavier, Pierre Favre, Nicolás de Bobadilla, Simón Rodríguez, Alfonso Salmerón, Pádraic Beetz, Juan Colarte, Claude Jay, and Diego de Heres, a slightly later recruit.

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)

- 1539 Gathered in Rome and unable to secure passage to Palestine, the companions decide to found a new religious order
- 1540 Pope Paul III on September 27 formally approves the Society of Jesus
- Francis Xavier leaves Rome for Portugal where he will take ship for "the Indies" the following year
- 1541 Ignatius is elected first superior general of the Society
- 1548 The *Spiritual Exercises* are published in a Latin edition
- 1556 Ignatius dies in Rome
- 1609 Ignatius is beatified by Pope Paul V
- 1622 Ignatius is canonized by Pope Gregory XV along with Francis Xavier, Teresa of Avila, Isidore of Madrid, and Philip Neri

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)



This painting commemorates the founding of the Society by Pope Paul III in 1540, and includes a standing portrait of his grandson Cardinal Alessandro Farnese (1520-89), the man who would finance the building of the Gesù in Rome.

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)

The Ratio Studiorum

As the schools proliferated in the early decades, questions about curriculum, pedagogy, textbooks, administrative procedures, and similar matters began to be asked with greater urgency. An overarching issue was how these many schools could maintain some coherence among themselves. This was important for a number of reasons, not least of which was the necessity for Jesuits being moved from one school to another to fit into the new institutions to which they had been transferred. How, furthermore, could a certain quality-control be established, with standards against which performance might be measured?

Jesuit educators increasingly requested a document, a comprehensive "plan of studies" that they could use as a guide. It was Claudio Acquaviva who was able to bring this long-standing project to completion and officially publish in 1599 the *Ratio studiorum* that became the Magna Carta of Jesuit education. In the Middle Ages, the Augustinians had a document known as *Ratio studiorum*, and other orders had similar documents which were intended for the training of members of the orders. The *Ratio* of the Jesuits was different in that it was meant as much for the education of lay students as for Jesuits, but it also was different because the "plan of studies" now included the humanities—the arts, history, drama and so forth—as well as philosophy and theology, the traditionally clerical subjects.

The *Ratio* had all of the benefits and all of the defects of such codifications; while it set standards, for instance, it discouraged innovation. In any case, it had impact far beyond Jesuit institutions because it was seen as a coherent and lucid statement of ideals, methods, and objectives shared broadly by educators in early modern Europe. For the Society of Jesus, the *Ratio studiorum* symbolized a certain maturing in its commitment to education, which had great repercussions for the future of Catholicism.

The schools were often at the center of the culture of the towns and cities where they were located; typically, they would produce several plays or even ballets per year, and some maintained important astronomical observatories.

The commitment to education effected a profound change in the model of the Society of Jesus from what Ignatius and his companions originally envisaged. It meant that the model of instant preachers of the Gospel had to be tempered by the reality of being resident schoolmasters. It meant the development of large communities needed to staff the schools; it meant other things as well. Perhaps most profoundly, it meant a special relationship to culture in that the Society as an institution had a systematic relationship to "secular" learning, for its members had to be prepared to teach both the classics of Latin and Greek literature of the humanistic tradition (Homer, Virgil, Cicero, and Terence, for example) and the scientific texts of Aristotle in the Scholastic tradition (we must remember that "philosophy" meant to a large extent "natural philosophy," subjects we call biology, physics, and astronomy). If Jesuits were to teach these subjects, they would also almost perforce begin to write about them, at least to the point of producing textbooks for their students.

It is highly probable that even without the schools, the Jesuits would have produced a significant number of books, for their counterparts in other religious orders did so. However that may be, the incommensurable fact is that the schools provided the impetus for an extraordinarily copious production. They also required that the scope of that production be consistently and predictably wide-ranging, for the schools took the Jesuits into just about every conceivable aspect of human culture and made them reflect upon it and come up with something to say.

Ignatius's *Practica de los Ejercicios Spirituales* (1548). The book was first published in 1548 in Pamplona, Spain, and later in Rome, Italy, in 1550. (Image courtesy of the Vatican Museums.)

Prompt: Describe the life event that inspired St. Francis' spiritual exercises.
 Answer: Recovering from his injuries in the battle of Pamplona.

Fourth stop: Administration Building 2nd Floor

Jesuit Emblems

An emblem—an image accompanied by a motto and either verses or a short prose passage—is both art and literature. It seeks to convey an abstract idea through the combination of a visual image and a brief text. The interplay of the two is what unlocks the meaning, as the two elements together impress in a way that neither could alone.

The Jesuits more than anyone else integrated the emblem in education, and used it as a pedagogical crowning-piece to recommend their education system to the outside world... In the hands of the Jesuits the emblem was both an artistic-ingenious and a persuasive means of communication. The emblem was part of the high technology of... Jesuit eloquence. It influences the public in a very powerful way and it also demonstrates the ingenuity of its designers. So the emblem just had to play a part in the education in the Jesuit colleges, an education that was completely directed to the acquisition of this eloquence.



Figure 1

The earliest and most visible of Jesuit emblem books was Jerome Nadal's *Evangelicæ historiarum imagines et Adnotationes et meditationes*, published in 1593. Although not emblematic in the proper sense (it is what we might term "proto-emblematic"), this important work sets out the visual steps in Ignatian meditation and is the first emblematic creation by a Jesuit. Nadal's method of assigning letters (A, B, C, etc.) to each constitutive element of the Gospel scene that was keyed to captions identifying the places, persons, and actions depicted was subsequently adopted by many religious illustrated and emblem books.

Emblem books were distinctly preferred by the Jesuits, who produced more emblem books (in all the major European vernacular languages, as well as in Latin) than did any other identifiable group of writers, employing them in their ministries of education and preaching, and to disseminate Ignatian spirituality.

Ignatian spirituality insists that the ordinary fabric of everyday life always has a deeper hidden meaning, for the finite and the quotidian are the privileged place of encounter with God. This conviction is summed up in the leitmotif of the Ignatian tradition, "finding God in all things." In other words, just as in emblems, where meaning is hidden or concealed and needs to be deciphered through attentive "reading," in Ignatian spirituality reality must be decoded and transformed into a

"spiritual painting" that points to the true reality. The design, composition, and submission for general criticism of emblems was also an integral part of the educational curriculum of Jesuit colleges, specifically in the area of rhetoric (the emblem was considered an *image figurata*, and thus part of the rhetorical doctrine of tropes).

The privileged place of emblematics in Jesuit pedagogy was rooted in the time-honored belief that in the learning process the eye was the most important sense organ, and hence that visual images, such as emblems, have a deeper and longer-lasting effect on the memory than words. "By encoding the subject matter in emblem books, it becomes easier to grasp and to commit to memory by decoding the matter as a reader-viewer, it can be assimilated more easily and lastingly."

Thus, the emblem was intimately related to the art of memory, whose primary aim was not simply retention, but creative composition, which put the mind "in play," provoked new thought, and resulted in "making" new things. This process entailed crafting memorable images, namely, emotionally heightened images (bloody, violent, monstrous, titillating, awe-inspiring, pathetic), or everyday images put into unexpected contexts.

How do emblematics work in practice? The task of "emblemizing" a subject or representing or expressing it in emblematic form, involved not decoding, but encoding it. An emblem combined these elements: (1) an illustration (*pictura*), (2) a title or motto, and (3) a poem, with or without commentary (*subscriptio*) [see Figure 2]. For the viewer, the emblem presents an enigmatic image

that can be deciphered only by discovering the link between it and the apparently unrelated motto. The emblematic contribution is the use of old materials to make something new: the variation, adaptation, and personalization of already existent materials (derived from a wide variety of sources, such as iconologies, bestiaries, natural history, astrology, commonplace proverbial wisdom, earlier emblem books, etc.) to meet new needs, situations, and attitudes.

The emblematic compositional or encoding process involved "reassembling" these older materials in a way that the tension between the expectations produced by the earlier use of the materials and their new adaptation generates the surprise that forms much of the emblem's appeal.

Emblematics and Modern Tattoos



Figure 3 Some modern tattoos derive directly from emblematic devotional images. The tattoo above incorporates two popular images from 17th-century emblem: the heart which conveys love and the eye set in the hand which usually conveys a warning to be careful and not to trust too easily.



Figure 7 Emblem 34 Daniel Crane, *Emblemata Sacra* Motto: *The end of the body is to gain Christ by dying. To live fully is to gain Christ by dying.*

This religious emblem depicts a winged human heart [the soul] ascending toward the monogram of Christ (IHS) from a skull. A snake winding through the eye sockets of a skull was a popular *memento mori* [remember you are mortal] in the 17th century.



Figure 4 Emblem 86 Julius Wilhelm von Zinzendorf, *Emblemata Ethico-Pedagogica* (1755) Motto: *Trust guarded with the eyes.*

The tattoo shown in Figure 3 derives from emblematic images like the one shown in Figures 4 and 5. The hand reaching out means trust. A handshake signifies friendship and trust, while the open eye indicates the precaution and circumspection that a wise person exercises in offering friendship.



Figure 6 Image from a 20th-century tattoo pattern book.



Figure 8 This contemporary tattoo pattern derives from 17th-century emblematic literature and functions now, as it did then, as a *memento mori* [remember you are mortal]. The snake signifies immortality and knowledge that persists beyond death.



Figure 5 Emblem XXII George Wither, *A Collection of Emblems: Ancient and Moderne* (1635) Motto: *Give Credit, but first, well beware. Before thou trust them, who they are.*

Some motifs in tattoo art reveal how patterns and images familiar from the emblem tradition have survived in popular imagery. The tendency to adorn tattooed images with inscriptions and maxims is also remarkable.

A variation that occurs frequently in tattoo imagery is a picture of a handshake, sometimes combined with the image of the heart, to symbolize friendship, love, and matrimony.

At first sight one might assume that tattoos and emblematics have little in common, but a closer look is revealing. At a Tattoo Convention I looked at artists' pattern books which are intended to attract new customers. One of the photographs showed a hand with an open eye tattooed in the middle of the palm.

We encounter the same motif of the eye set in the hand in emblem books, where it usually conveys a warning to be careful and not to trust too easily, as in Zinzendorf's emblem *Oculata fides* [Trust guarded with the eyes] and in George Wither's 'Give credit, but first, well beware.' The hand reaching out usually means trust and fidelity, while the open eye indicates precaution or circumspection. The specific combinations of the two motifs forms a unique moral, and it is not likely that the tattoo artist who invented or rather re-invented the image had the same idea or intention in mind. However one might claim that the process of 'finding' the image is not far removed from the emblematic mode of combining isolated items of symbolic value to form a new, original and surprising *pictura*.

Emblematic Motifs in Pattern Books for Tattoos
From an examination of tattooists' pattern books, a specific typology of images can be established that bears resemblance to motif categories in emblem compilations. Although these images are shorn of their original contexts, and in spite of the trivialization they underwent in the following centuries, some motifs have survived that were also very popular in 16th- and 17th-century emblem books. For example, the anchor as a sign of Christian hope became a symbol of seafaring and navigation in many sailors' tattoos.

Many examples in modern pattern books emblems that one is tempted to assume that they derive directly from emblem books, or at least from emblematic devotional pictures. Among those tattoos one discovers all sorts of

combinations of a snake with a sword or dagger, which sometimes bear inscriptions such as 'True till death.' Other variations that occur frequently in tattoo imagery are pictures of handshakes, sometimes combined with the image of the heart, to depict the confirmation of friendship, love, and matrimony. The heart is certainly one of the most popular images in emblems and in applied emblematics.

The Authority of Images
The striking similarities between tattoos and emblems are by no means accidental. Such images fulfill two purposes at the same time. On the one hand, the old values are evoked and remembered, but on the other hand, the new meaning is connected to the authority of the older image and is strengthened by being contrasted with it.

Whether or not images found in modern tattoos derive directly from the emblems to which they often bear such an obvious and strange resemblance, it is obvious that many of the images, especially the heart emblems in combination with other attributes, are popular for exactly the same reasons that they appealed to readers of 17th-century emblem compilations.

Prompt: Read and reflect on the significance of Jesuit emblems. As a team, use the supplies to create your own emblem. Take a photo with members of your team holding the emblem and upload it here. Next, insert your emblem into the box for display at our culminating event. Responses follow...



INTELLECT



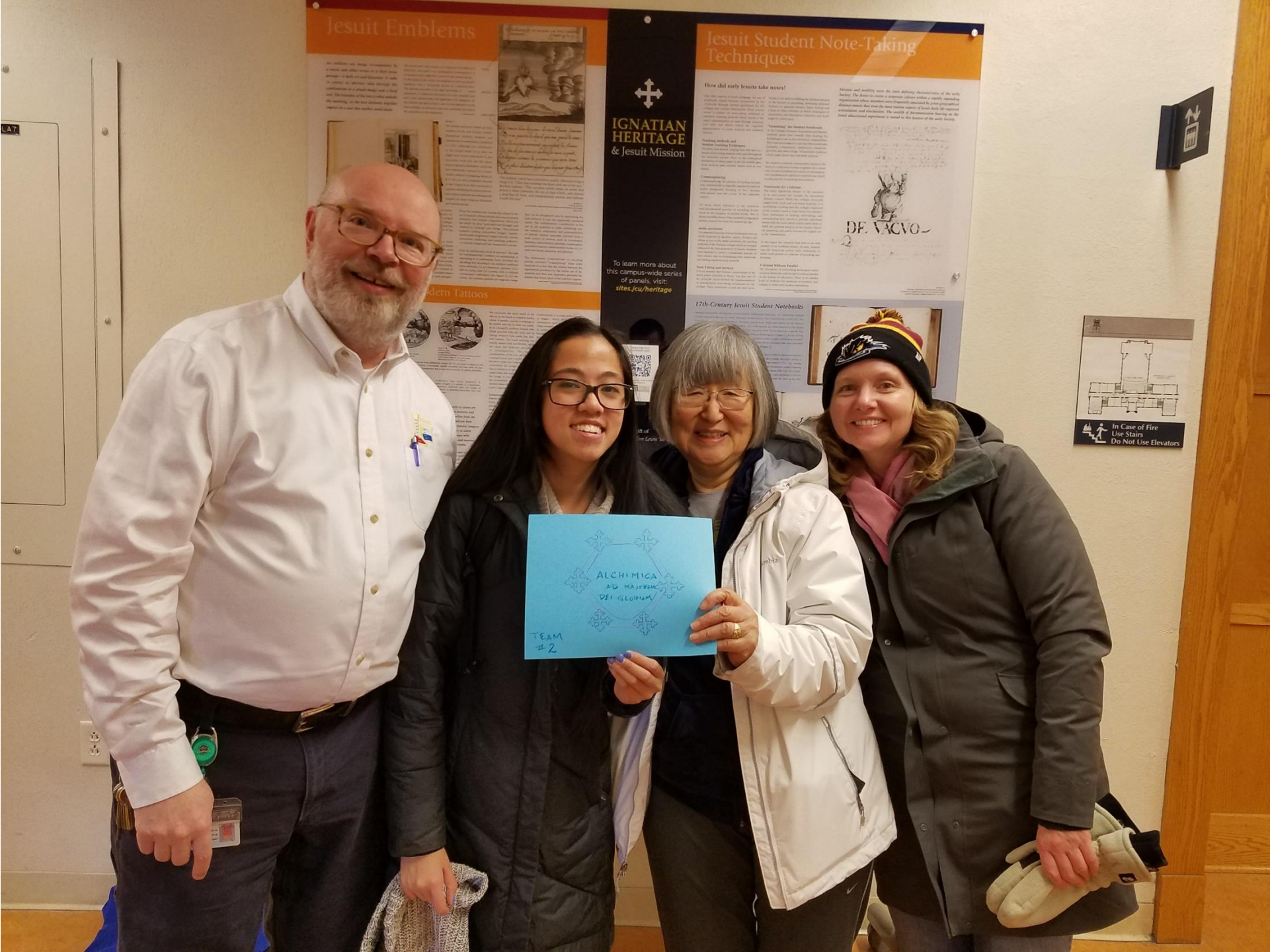
CHARACTER



LEADERSHI



SERVICE



Jesuit Emblems

In addition to their responsibilities for teaching and other duties, Jesuits are also known for their devotion to prayer and study. This devotion is reflected in their daily lives through the practice of prayer and study. The Jesuits have a long history of scholarship and research, and their work has been instrumental in the development of many fields of study. The Jesuits have also been instrumental in the development of many fields of study. The Jesuits have also been instrumental in the development of many fields of study.



IGNATIUS HERITAGE & Jesuit Mission

To learn more about this campus-wide series of panels, visit: sites.fcu/heritage

Jesuit Student Note-Taking Techniques

How did early Jesuits take notes?

How did early Jesuits take notes? The Jesuits were known for their rigorous and systematic approach to learning. They used a variety of note-taking techniques, including the use of shorthand and the use of diagrams. The Jesuits were also known for their use of the "Jesuit Method" of note-taking, which involved the use of a central theme and the use of sub-themes to organize information. The Jesuits were also known for their use of the "Jesuit Method" of note-taking, which involved the use of a central theme and the use of sub-themes to organize information.



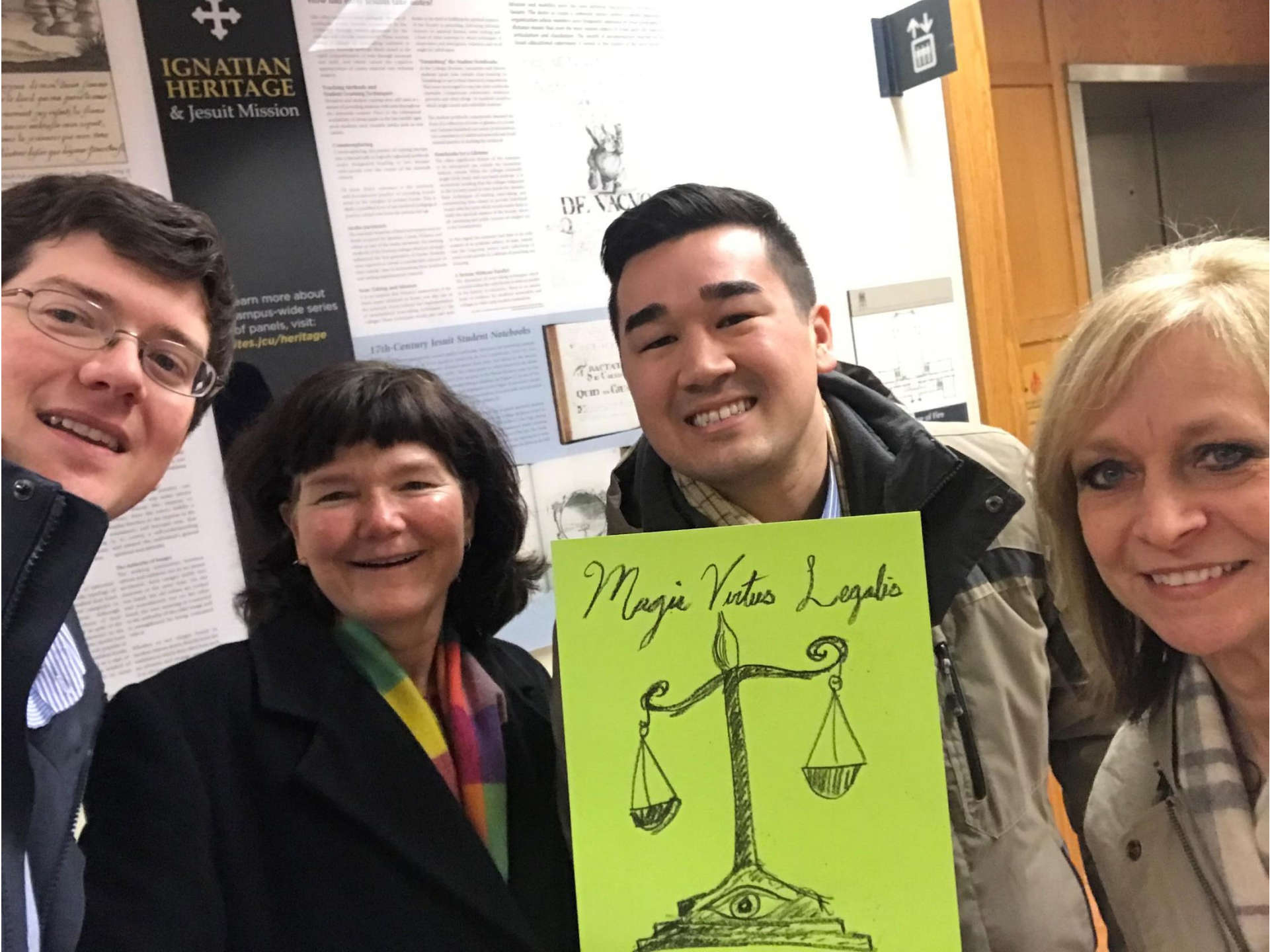
Modern Tattoos

Modern Tattoos. The Jesuits have a long history of scholarship and research, and their work has been instrumental in the development of many fields of study. The Jesuits have also been instrumental in the development of many fields of study. The Jesuits have also been instrumental in the development of many fields of study.

ALCHIMICA
AD MAJOREM
DEI GLORIAM
TEAM #2







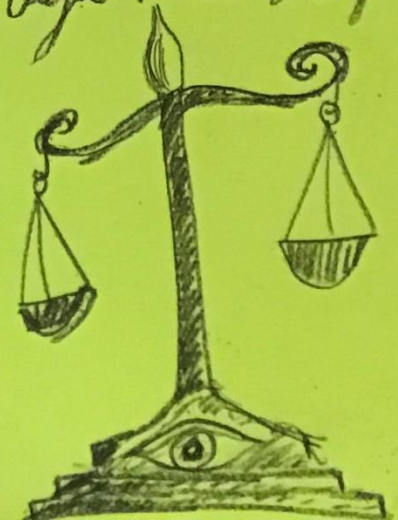
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17th-Century Jesuit Student Notebooks



Magis Virtus Legis



17th-Century Jesuit Student Notebooks

Students themselves inventively created similar emblematic structures. An interesting example is this sketch of an open disputation notebook by Van Castellbeck (1688-90). Van Castellbeck brought the emblematic disputation prism from Hoge and others to the famous in a bookman way. The prism prism is often inserted in the disputation notebook. The chapter "De tactu" (On tactus) in the *Physica disputationes* notes by Van Castellbeck is illustrated by a prism (handbook) being a drinking cup (Figure 1). In one of Van Castellbeck's disputation notes, an engraving from the Hoge Engraving series (Figure 3) served as a model for the prism. Castellbeck's own drawing, namely, for the representation of a solar table, now provided the prism "officiis hanc disputationem" (human and days pass by) (Figure 4).

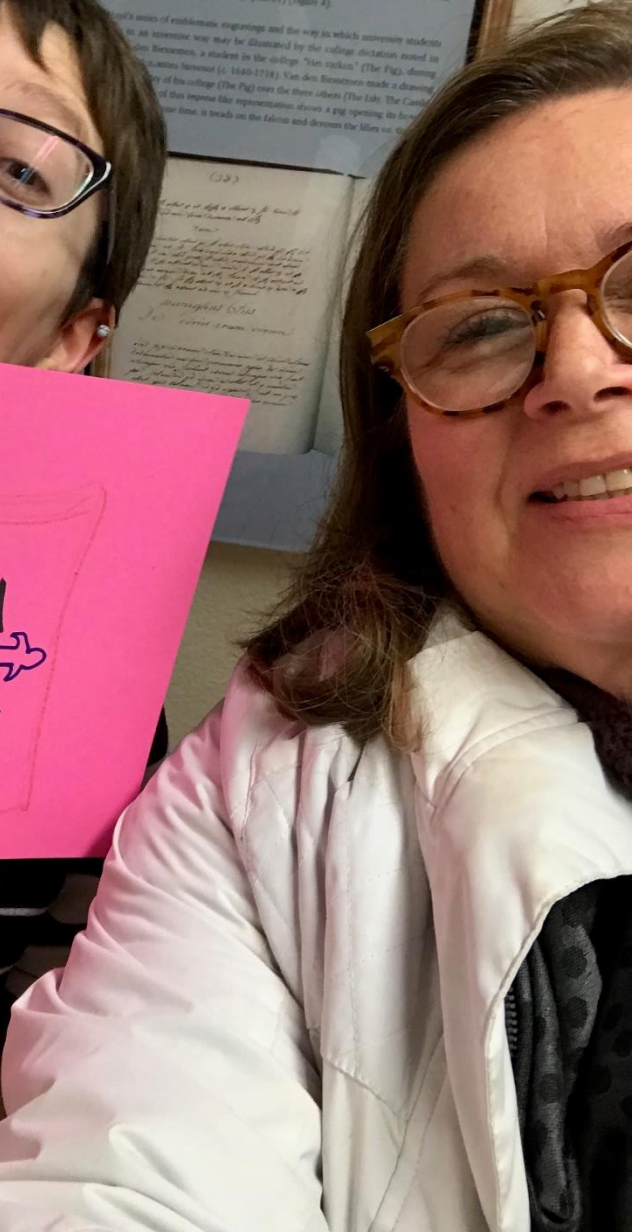
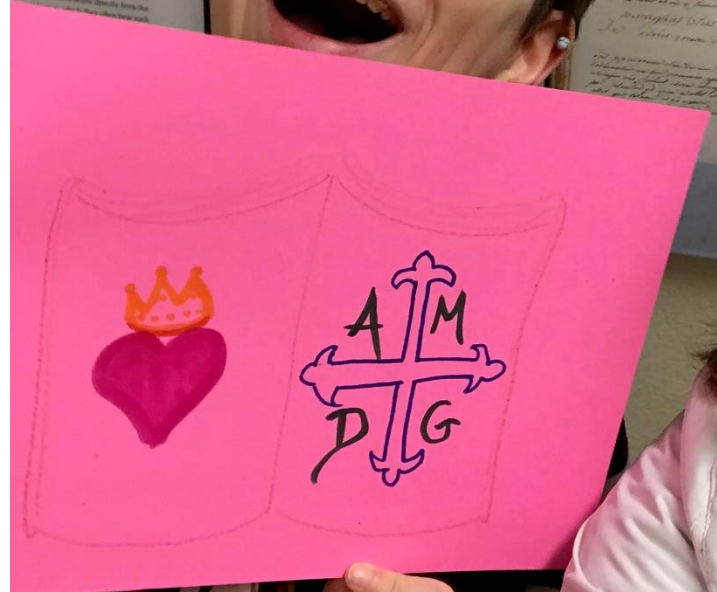
Van Castellbeck's means of emblematic engravings and the way in which university students in an inventive way they be illustrated by the college disputation noted in the disputation. In an engraving, a student in the college "van Castellbeck" (The Pigeon) is shown in a disputation. Van Castellbeck (c. 1688-1718). Van Castellbeck made a drawing of this engraving (The Pigeon) over the three others (The Isle, The Castle, The Tower). In this engraving the representation shows a pig opening its beak. At the same time, it reads on the Latin and denotes the life on the...

...of a table with a pencil
...which sometimes have
...such as "The life of
...that have been frequently
...images are pictures of
...the sciences combined with
...of the human, to depict the
...of knowledge, love, and
...The latter is certainly one
...most popular images in emblem
...the applied emblematic.

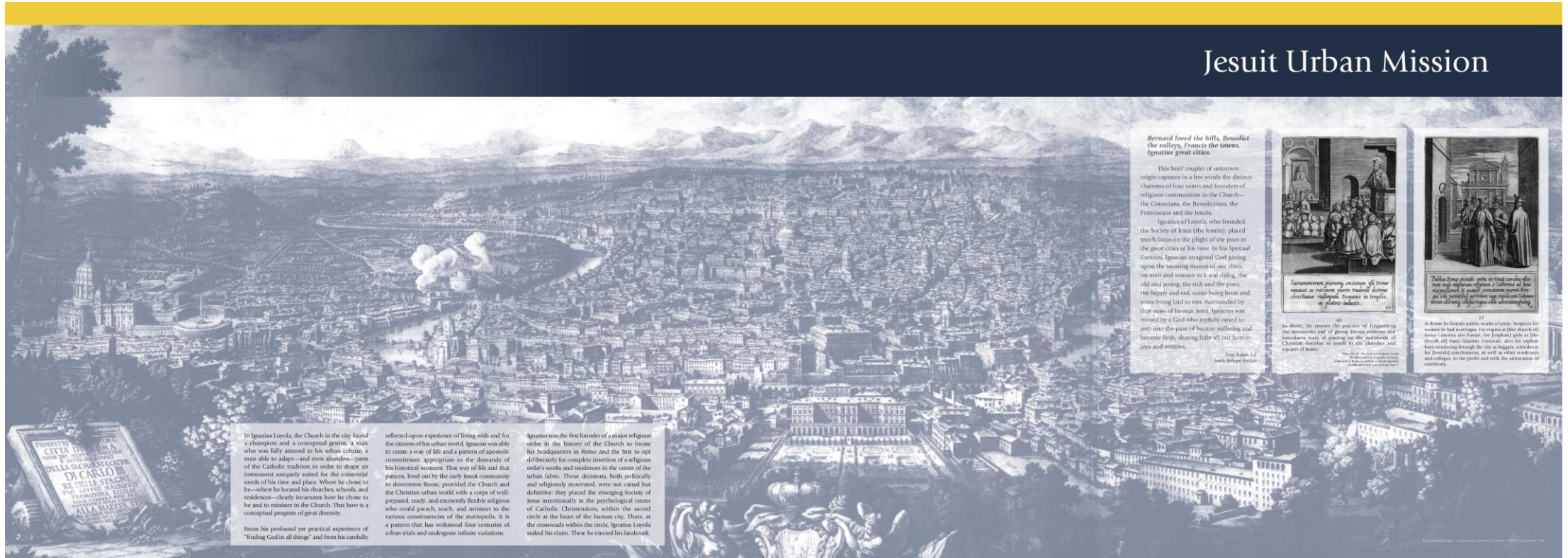
...important parallel can
...found in the way some emblem
...books almost like images or
...emblem. Here the letters HALLA is
...in the engraving in the engraving in the
...and however one that
...to convey a self-understanding
...and person, the individual's personal
...and attitudes.

The authority of images
The striking similarities between
...and emblematic are by no means
...of each image HALLA: two
...at the same time. On the
...hand, the old notes are printed
...and represented. In the other
...hand, the new engraving is connected
...to the subjects of the other image and
...is distinguished by being connected
...with it.

Whether or not images found in
...emblematic books derive from the
...of the engraving is not clear.



Fifth stop: Rodman Hall Admission Lobby



Prompt: Give an example of public works of piety.
Examples: Hospices for women in bad marriages and homes for orphan boys

Sixth stop: Rodman Hall Chapel



Question:

Who generously provided the stained glass windows and furnishings of the chapel?

Answer:

Members of the John Carroll Guild,
1954

Seventh stop: Marinello Theater, Student Center

Jesuit Music and Drama



Music

The Jesuits' decision to operate schools opened them up to an engagement with music and theater that no religious order had ever had before and in general led to their cultivating these "arts" in remarkably intense and fruitful ways.

With the vast expansion of the Jesuit colleges in Europe during the late sixteenth century, music became a normal part of the curriculum, especially as a result of its place in the dramatic arts that came to be so identified with Jesuit education. The drama became an important vehicle for the apostolic work of the Jesuits, with the works performed often serving as a living catechism of Christian doctrine.

Music was used more freely, or at least with less caution, in the mission lands in similar support of the apostolic enterprise. The most studied mission territories had been that of the Jesuit mission in Paraguay, which lasted from its foundation in 1607 until the expulsion of the Jesuits from Spanish lands in 1767. In what has been referred to as the Jesuit Republic of Paraguay, the Jesuits established separate townships for the Guaraní Indians, and several other indigenous peoples as well. Virtually every town of about two thousand members boasted its own orchestra, and several of the larger towns were set up as conservatories or as factory towns for building musical instruments and training the best student musicians from the other townships. As a result, the Jesuits were constantly asking their European colleagues to send the most recently composed music to the townships.

A musical trade route developed between Europe and the La Plata Basin of Argentina that furnished musical scores and Jesuit musicians and artists to the jungles of South America.

Scholars who study Jesuit history refer to a Jesuit "way of proceeding" that is inclusive and broad rather than narrow or sectarian. There is a thematic characterizing Jesuit artistic endeavors that points beyond the identity of these works as simply didactic instruments. They certainly did teach the students poetry, music, painting (or design), dance, and elements of Christian doctrine, but there is also another level of meaning here, presenting a deeper insight. These works are attempting to reveal a truth about who human beings are—not just a conditional truth being in it with Christian doctrine, but a truth about the fundamental nature of human beings, what is true and good about humans is not something limited to Christianity but something at the heart of a human person's identity, that has always existed, and is common to all people of all times. This is the rhetorical burden, the meaning of Jesuit humanism, a building of culture that so characterizes the Jesuit enterprise throughout the history of pre-suppression Society of Jesus, to say nothing of the history of the spirituality of the Jesuits.

Domenico Zipoli, S.J. (1688-1726)

Historically, the best trained musician devoted to work in the Reductions never actually arrived in present-day Paraguay. Domenico Zipoli, whose music is not well known as manuscripts in Europe and America, was a contemporary of Bach and Handel, and of the great Italian baroque master Domenico Scarlatti. In a professional respect and composer, Zipoli served in what was then the important post of music master in the Church of the Gesù in Rome.

But Domenico Zipoli would not be diverted from his missionary goal. He sailed for South America and in Córdoba, where he had promised to go, he would meet the truly the musical program of the single Jesuit Church, but especially in the town of Rio de Janeiro (today Rio de Janeiro) in Brazil. He would find the Jesuits did some commissioned work for the Viceroy in Lima. Zipoli's compositions quickly became the popular in the Reductions. His compositions have been found in Bolivia in their full or revised form in Brazil, or in manuscripts passed down from generation to generation among indigenous families. As the years go by scholars of the colonial baroque continue to find and piece together examples of his music. We are now fortunate to have a significant amount of Zipoli's sheet music, much of it a newly accessible on professional recordings.

Many of these recordings, especially those that have been recorded in a series published by the Christ the King (1617) label, attest to the enduring charm and beauty of the music of Domenico Zipoli. Given the pervasive place of music in the Reductions, it is reasonable that Brazil figures heavily in his work. The Theater and the music, like action on Paraguay "The Musical Society of the Jesuits."

Boston College Production of *Laudate Dominum*

Domenico Zipoli (1688-1726) and Maria Schönl (1688-1726). *Laudate Dominum*, commission of the opera in 1707 at Boston College on the basis of manuscripts in the New York University collection. Christiana Bello, Linda Doretti, and the cast of the Boston College production of the premiere of *Laudate Dominum* at Boston College.

Drama

The relationship between Jesuits and theatre is usually reformed in positive terms. The "Jesuit school drama" and its related entertainments (e.g., opera, music drama, ballet, etc.) attest to the very significant involvement made by the pre-suppression Society in performance.

The third edition of the *Ordo Compositus in Theatris*, for example, included an entry on Jesuit drama by Idina Pardo that ran seven pages, longer than almost any other single entry except those writing the history of theatre in particular countries. In the last several years, scholars of the 16th, 17th, and 18th centuries have extended one appreciation of the "Jesuit style" of theatre in the early modern world and have underscored the critical role played by Jesuit performance in the construction not only of Catholic but also of local cultures within the ambit of Jesuit colleges.

As the self-understanding of the Society of Jesus was increasingly shaped by its commitment to education, and theatrical writers were quick to recognize the transformative potential of all kinds of performance. Committed of the theatre's power to educate for particular ends, Jesuits incorporated theories of production into their own pedagogical enterprises. Taking note of the similarities and the differences between the Jesuit theatre and its professional counterparts took on, then, its appreciating their distinctive roles in early modern culture: in the foreword to William McCabe's *An Introduction to the Jesuit Theatre*, Louis Olden reminds us:

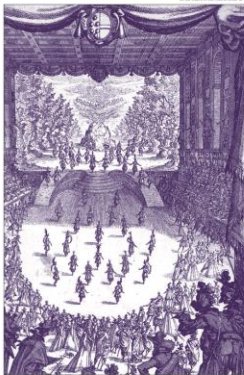
Jesuit theatre distinguished itself from other kinds of school theatre by its practice of using itself with all the arts in the service of drama. It evolved from simple exercises in delivering dialogue and presenting single scenes to the meaning of elaborate, often spectacular, stage productions that rivaled contemporary court and public theatre in style, complex scenery, special effects, and technical skill. Characteristically Jesuit plays conveyed their message by means of points of appeal to the eye and ear, enhancing dialogue and action with music, recitation, dance, ballet, incidental song, and spectacle (riding scenes, for instance, and magnificent processions), with interludes, intermissions, and other forms of entertainment with elegant décor and costumes, and with use of the magic lantern and such various conceptions of staging as short apartments, revolving acts, cloud apparatus, and even flying machines. Thus, following art's way, Jesuit plays helped the audience to grasp abstractions through the senses.

Arguably, the Jesuit theatre appears even more sensual than the professional theatre, which did not boast the financial or personal resources that made such accommodations possible. The Jesuits understood the difference between these "sensational," however, in terms of their final cause, in the Jesuit theatre, the end of such an attack on the senses is to teach the actors elegance in word and in deed and to educate them and their audience in religious and civic virtue.

The educational program of the Society prepared Jesuits to meet that theatre changes people, forming in them particular habits of being in the world. Not only lay in the Jesuit practice of prayer but also critical to the formation of conscience in the early modern imagination proved to be activities for which Jesuits were prepared to do better— even with the public, professional theatre.

The Jesuits produced plays that were more pleasing to the eye than to the ear. The German Jesuits distinguished themselves through their innovations in stage production to support all the glories of a spectacle. They introduced stage effects and machinery that promoted flying animals, lightning, thunder, riding scenes, processions and elaborate setpieces. Grand scenes were particularly popular in the 17th century and the audience expected the Jesuits to offer them, and so they did. Jesuit drama in the 17th century was distinguished by high quality of the baroque style. All the elements of Jesuit drama came together during the baroque period to form a uniquely recognizable Jesuit theatre style. Jesuit drama was still valued as a spiritual atmosphere but added to that were task sets, full costumes, scenic costumes, church groups, ballet and the vernacular.

The Holy Rites Theatre had its origin in Italy in the 1520s. During this theatre the Eucharist was exposed for a period of forty hours (the time Christ gave in the world) in a heavenly edifice, complete stage houses as apparitions.



The Triumph of the Baroque in the Theatrical Works of the Jesuits

From very early on in the history of the Society of Jesus, music and drama played important roles within the apostolic activity of the young order. Often the two forms overlapped, especially with the flowering of the school dramas in the second half of the sixteenth and into the seventeenth century.

This public performance has again convinced me of the cleverness of the Jesuits. They despised nothing which could in any way be effective. . . . There are some also who devote themselves with knowledge and inclination to the theater and in the same manner in which they distinguish their churches by a pleasing magnificence, these intelligent men here have made themselves masters of the worldly senses by means of a theater worthy of respect.



The Jesuits and the Empire: The Sopron-Oedenburg Collection of Jesuit Stage Designs

Until quite recently our information about Jesuit scenography was limited to a few sources, but with the publication in 1995 of the *Sopron Collection of Jesuit Stage Designs*, an exceptional album containing about a hundred designs, this area of study has been given new impetus.

This design constitutes the Jesuit counterpart to the theatrical tradition of the imperial court in Vienna, which at that time was entirely under the influence of Italian culture. The greatest number of stage designs in the Sopron album are related to two Jesuit dramas that were orchestrated by Ferdinando Tobias Richter, the organist of the Viennese court and the music teacher of the children of Emperor Leopold I (1658-1705). The first, staged at the Jesuit college in Lauze in 1684, focused on the triumph of the instruments of the Passion of Christ [the *Arma Christi*].

There is continuity between this "Triumph of the Passion" and the concern with dying a good Christian death, which was widespread in Europe during the period. The *Arma Christi* (the set of dying well) had for several centuries been a popular theme. The dying persons in these works are also to be saved by taking the death of Christ as their model and by invoking the intercession of Mary.

The Jesuits enthusiastically took up the theme in the seventeenth century. The idea that life is a dangerous navigation, during the course of which one risks spiritual death, is made more explicit in Figure 7: a faithful Christian in his little boat seems in grave danger of being shipwrecked between the rocks of Sin and the whirlpool of Charity. As a last resort he turns to Christ, who is pictured hovering above him nailed to the cross, which in this instance is shaped in the form of an anchor. This symbol of hope is reinforced by the presence in the foreground of the shore of salvation. The whole design reminds us viewers of the theme of the good death and thus of the Last Rites, in which divine grace and mercy are constantly invoked so as to revive in the dying person the virtue of hope as a shield against the fear of damnation.

Even more graphic and complex is the allegory presented in Figure 8: the dying man is assisted by his guardian angel on the Christian ship, which is steered by a skeleton personifying death. This is a synthesis of two motifs—the theme of the bark of salvation, and the Crucified, here painted on the sail, as the model for the dying person.

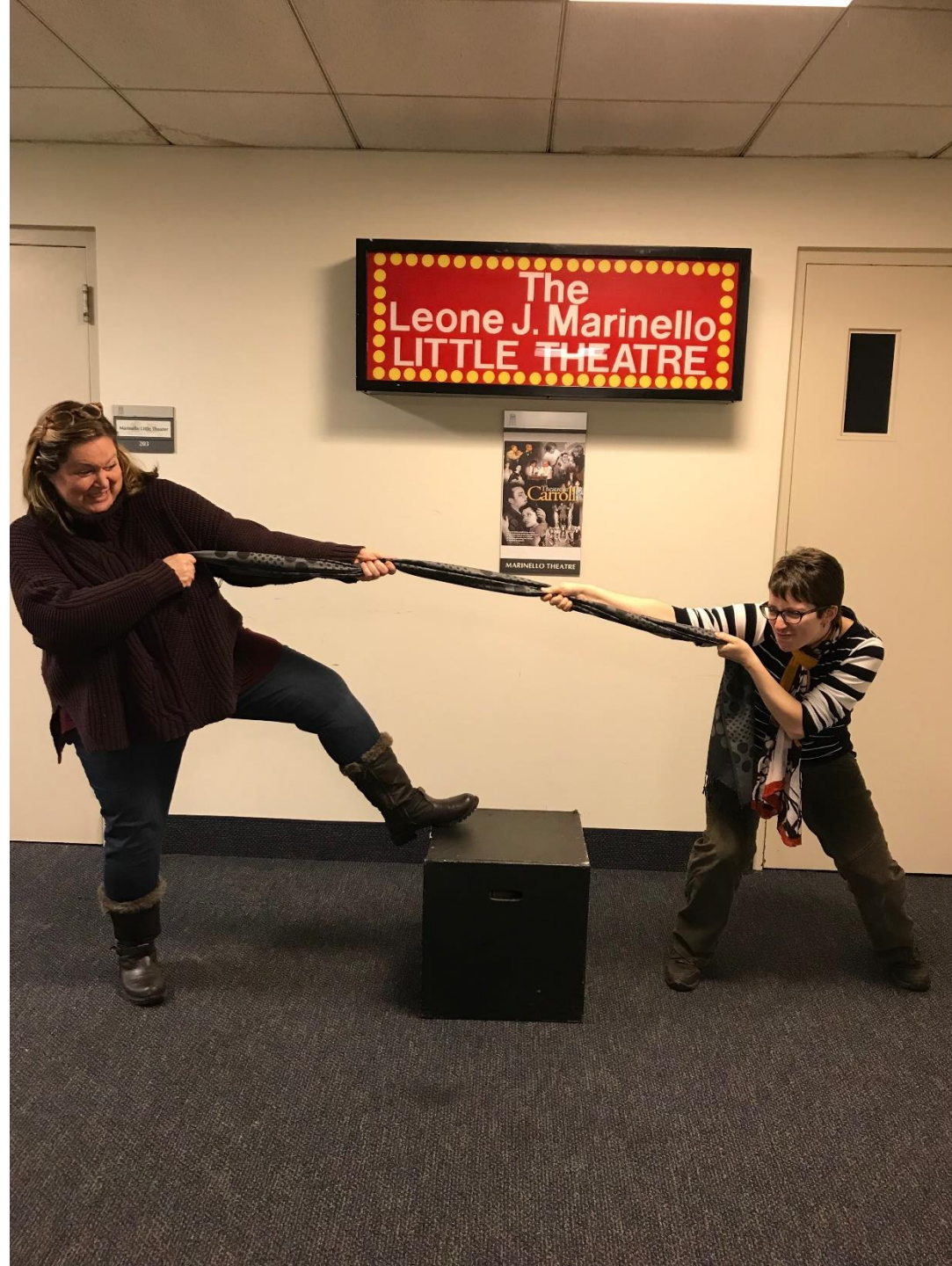
Prompt: After reading this display, get artsy! Take a picture on stage (or outside of the entrance if locked) with members of your group assembled in a performance-like fashion. (Extra points will be given for creativity.) Photos follow...





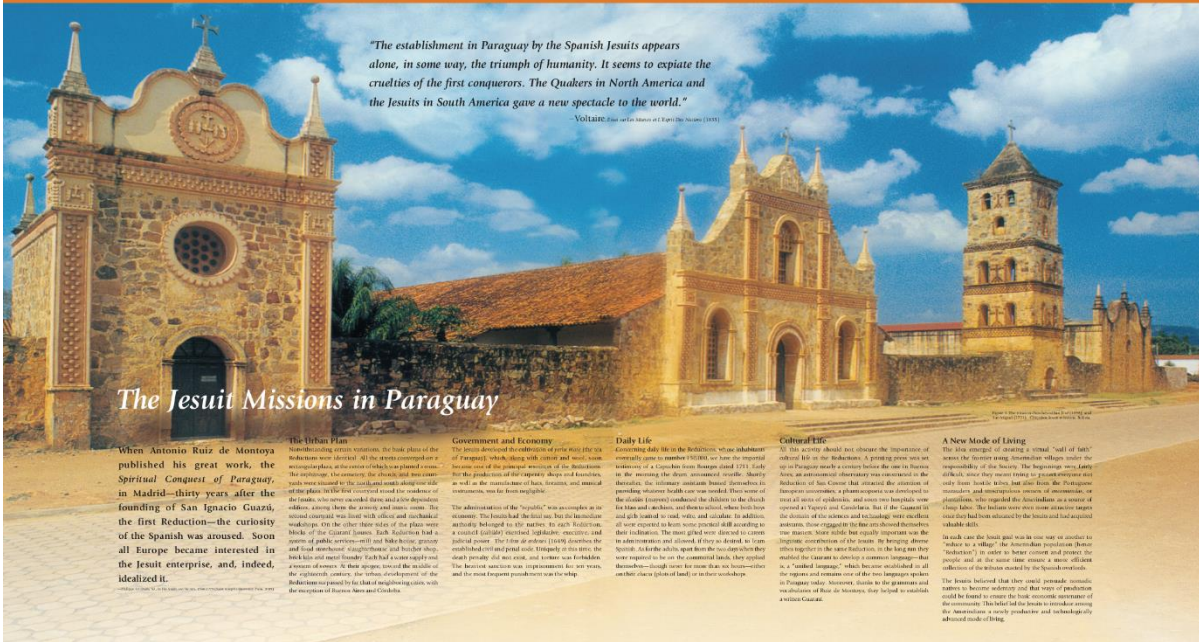






Eighth stop: Lobardo Student Center, Ground Floor

Jesuit Reductions and Workshops in South America



"The establishment in Paraguay by the Spanish Jesuits appears alone, in some way, the triumph of humanity. It seems to expiate the cruelties of the first conquerors. The Quakers in North America and the Jesuits in South America gave a new spectacle to the world."

—Voltaire, *Œuvres complètes*, t. 8 (Paris: Les Éditions de la Pléiade, 1971)

The Jesuit Missions in Paraguay

When Antonio Ruiz de Montoya published his great work, the *Spiritual Conquest of Paraguay*, in Madrid—thirty years after the founding of San Ignacio Guazú, the first Reduction—the curiosity of the Spanish was aroused. Soon all Europe became interested in the Jesuit enterprise, and, indeed, idealized it.

The Urban Plan
The Jesuits developed the urban plan of the Reductions over several years. The streets corresponded to a rectangular plan, and the center of the city was placed in the middle. The main street, the church, and the main square were situated in the center. The streets were paved with stone, and the houses were built with mud bricks. The houses were arranged in a grid pattern, and the streets were wide and straight. The houses were built with mud bricks, and the streets were paved with stone. The houses were arranged in a grid pattern, and the streets were wide and straight.

Government and Economy
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Daily Life
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Cultural Life
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A New Mode of Living
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Reductions

"Reduction" is a translation of the Spanish word reduction, and it may perhaps best be translated as "community." The Spanish reduction, in the usage of the period, meant to gather into mission settlements. The reductions marked a serious attempt by the Jesuits to save the Guaraní Indians from enslavement by Portuguese bandeirantes as well as by Spanish colonists.

In 1607 the Society of Jesus formed a new province of the Order to be known as the Province of Paraguay. The principal subjects of the missionaries were the Guaraní Indians, nomadic tribes who lived in an area south and east of Amazon in Brazil.

The Reductions developed each had an itinerant priest who visited the Indians from colony to colony. In some of the Reductions, printing presses were set up and books were published. As early as 1705, the Indians had built their own presses and even made their own ink. The skill of the Indians in specific reduction to the beautiful stone work seen in the ruins of the churches.

The Reductions of Paraguay have been called a model Jesuit community. The Jesuits who directed these cities were an international team of men from Western Europe, Paraguay, and Peru who volunteered to serve on these missions. In 1772 the Guaraní Reductions numbered over eighty thousand Indians in over thirty towns or cities. The great tragedy of the Guaraní Reductions of Paraguay came about in 1757 when the Guaraní people and Indians were expelled from Spain and all of its colonies.

What remains today are noble ruins, some sculpture, and the memory of one of the brightest chapters in human history. Of the three mission towns known as the Paraguayan Reductions, only eight are in various states of ruin, while the remains of people of Paraguayan descent have, generally speaking, disappeared into the folds of time. Some became sailors, carpenters, farmers, butchers, others became more common. The mission ruins still stand when because of their position, pottery, sugar buildings, ovens, and cellars.

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No matter how remarkable they were in the social history of the western world, no matter how unique in the story of civilization, the Jesuit Reductions of Paraguay were begun and carried on as a missionary enterprise of the Society of Jesus.



The Jesuits designed Guaraní residential spaces to accommodate the specific social and housing groups of Guaraní society. The large, rectangular Guaraní apartment blocks had individual cells for each family, and were surrounded by a variety of outdoor structures. This type of structure was unique in the Paraguayan Reductions and represented an accommodation to the Guaraní way of life. It took people several to several years to build their own outdoors and to hang their hammocks between the columns.



In the layout of the Guaraní Reductions, certain royal apartments had to be observed, but the designs show important departures from the line.

The Workshops

Although the workshop had always used to develop both the artistic and social ideas of its members, it reached there was a greater need than ever to do so in the early communities in Spanish America and, especially, in the missions. The initiative in which the Jesuits there found themselves and their having to accomplish on their own all sorts of tasks considered them to organize workshops. They themselves sometimes had to improvise as artisans and construction workers.

The Jesuits therefore concerned themselves with the training of indigenous artisans from the beginning, and it is evident that they recognized the importance of the daily necessary for the construction of large projects. The Jesuits understood that skill in the area could contribute to the human development of the indigenous people, but as the missions had schools to teach reading, writing, and music, so they had workshops to train blacksmiths, carpenters, joiners, bricklayers, weavers, and other artisans.

The policy of developing individual talent and abilities was not limited, therefore, to members of the order or to the students in the colleges. The Jesuits applied the policy in all their workshops in Spanish America. Each in the missions and on the plantation estates on each parish's daily was more explicitly the Guaraní Indians with young people who had greater capacity for learning.

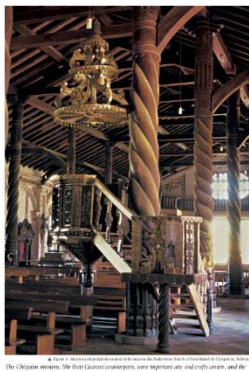
The Jesuits developed the urban plan of the Reductions over several years. The streets corresponded to a rectangular plan, and the center of the city was placed in the middle. The main street, the church, and the main square were situated in the center. The streets were paved with stone, and the houses were built with mud bricks. The houses were arranged in a grid pattern, and the streets were wide and straight. The houses were built with mud bricks, and the streets were paved with stone. The houses were arranged in a grid pattern, and the streets were wide and straight.

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The Guaraní mission. The three Guaraní workshops, some important arts and crafts centers, and the traditional Guaraní style made in the early city of Parícuti, with its greater than elsewhere.



Children were not only trained in learning traditional Guaraní arts and crafts, but also in the traditional Guaraní style made in the early city of Parícuti, with its greater than elsewhere.

Question: What does reduction mean and what JCU student activity might align with this?
 Answer: Community. Examples include Labre, Immersion trips, Student Union and more!

Ninth stop: Boler College of Business

Jesuits and Business

After the restoration of the Society, the changed structure of the world forced the Society to adopt altered modes of action. No longer could the schools give a free education. Unlike the pre-1773 school, founded by an individual or a civic community, the post-1814 Jesuit school, most frequently without a financial sponsor because of the impoverished state of the aristocracy, established its fiscal bases in the tuition exacted from students.

—William V. Baggett, S.J., *A History of the Society of Jesus (The Jesuits of North America)*, 1973

The Role of Business Schools in Jesuit Education

The mere existence of business schools in Jesuit universities proclaims that their role in the service of faith and the promotion of justice is valued.

They are living witnesses to the belief that God is in all things and that all talents and skills can give glory to God (Decree 1: "United with Christ on Mission," 34th General Congregation of the Society of Jesus). Academic research is the second role that business schools have in Jesuit higher education. And research in a Jesuit university cannot be without an apostolic end. As with every element of Jesuit education, it must be in harmony with the "demands of the service of faith and the promotion of justice" (Decree 17: "Jesuits and University Life" [410]). Jesuit universities need to be engaged with society and culture at all levels. Research is an important method of engagement.

The academic stature of Business and Economics programs in Jesuit colleges and universities has markedly improved over the past two decades.

All of us can be proud of what has happened, not just because these schools bring in the revenue, but because they offer challenging programs.

During the past two decades there have also been strong efforts by both the Society and the U.S. Catholic Bishops Conference to make a difference, in terms of social advocacy, on U.S. economic and general public policy. Such efforts have a long tradition, going back to the advocacy of the rights of collective bargaining by many Catholic bishops at the beginning of this century, to the founding of labor schools, as outreach education programs, by Jesuit schools in the 1930s and 1940s.

How can we give people not specific policy recommendations,

As a Jesuit who is becoming a respected researcher, I am a living witness to the belief that all talents and skills give glory to God. What is true for me as an individual is true for business schools in Jesuit universities. I also am able to have an effect on my peers and the business community. The same is true of business schools in Jesuit universities. Through their research, they engage the world by increasing knowledge and having their voices heard by their academic peers and the business community.

Teaching is the third role that business schools have in Jesuit higher education. If I take the *Contemplation to Attain Divine Love in the Spiritual Exercises* seriously, I must help them (business majors) find God in their lives. The only way I can do that is through what they believe to be important. If it is their business courses that they find important, it is in their business courses that they will learn to see God at work in their lives. Helping these students see God's love at work in all they do is what I find exciting and meaningful about teaching.

—Casper W. P. Ryan, S.J., *Jesuit Education in Conscience: Proceedings on the Future of Jesuit Higher Education* (Washington: Georgetown Press, 1978)

"answers," the do's and don'ts of being a socially conscious Catholic, but rather a critical framework to help them sort out the "wheat" from the "chaff," as they face a continuous bombardment of ideas in their professional and personal lives?

The Church for more than a century did an impressive job of education of masses of immigrant Catholics in the United States to move up in American society. Now, at another level, the Church can help the professional-class grandchildren and great grandchildren of these immigrants to develop a more critical moral perspective in their day-to-day lives.

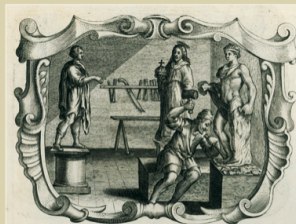
The time is ripe for us in Jesuit higher education to take the initiative in moving the Church and Society to a more effective role in wider society, toward more critical policy reflection and formulation.

—Casper W. P. Ryan, S.J., *Jesuit Education in Conscience: Proceedings on the Future of Jesuit Higher Education* (Washington: Georgetown Press, 1978)



Motto: The Society Points the way to salvation through teaching and example. As if he creates a light from his own light, he brings it to pass that it shines nonetheless for himself when he has kindled it for another.

▲ Figure 1
Engraving 454. Image from *Engraving for the Society of Jesus* by Christophe de Beaumont, University of Paris Press, 1640
Special Collections, Saint Joseph's University, Philadelphia



Motto: The Education of Youth. Until Christ Takes Shape in you

▲ Figure 2
Engraving 455. Image from *Engraving for the Society of Jesus* by Christophe de Beaumont, University of Paris Press, 1640
Special Collections, Saint Joseph's University, Philadelphia

Prompt: Read the exhibit. When finished, find a faculty or staff member in Boler and take a photo with them. Submissions follow...





Jesuits and Business

**IGNATIUS
HERITAGE**
& Jesuit Mission

After the restoration of the Society, the changed structure of the world forced the Society to adopt altered modes of action. No longer could the schools give a free education. Unlike the pre-1773 school, founded by an individual or a civic community, the post-1814 Jesuit school, most frequently without a financial sponsor because of the impoverished state of the aristocracy, established its fiscal bases in the tuition exacted from students.

The Role of Business Schools in Jesuit Education

The mere existence of business schools in Jesuit universities proclaims that their role in the service of faith and the promotion of justice is to be maintained.

They are living witnesses to the belief that God is in all that all talents and skills can give glory to God (Doc. 1987 with Christ on Mission, 34th General Congregation of the Society of Jesus). Academic research is the second role that business schools must play in Jesuit education. Academic research is the second role that business schools must play in Jesuit education. Academic research is the second role that business schools must play in Jesuit education. Academic research is the second role that business schools must play in Jesuit education.



The academic stature of programs in Jesuit call markedly improved or should bring in the necessary systems.

In the past two decades, the Society and its members have shown a difference in service and public action. The absence of it is a challenge to the Society and its members. The absence of it is a challenge to the Society and its members.

Source: The Society Press. The Society Press is a Jesuit publishing house. It is a Jesuit publishing house. It is a Jesuit publishing house.







Final stop: Administration Building Foyer



Motto:
Societatis operarij {Labors of the Society}
Omnibus omnia {All for all}

*That love might render everyone similar to himself,
he himself, we may be sure,
is time after time rendered unlike himself.*

When St. Ignatius Loyola, following St. Paul, advised his own followers to be "all things to all people," *omnibus omnia*, he was recommending a policy of cultural translation of the Christian message, an imperative for accommodation that coincided with the Jesuits' way of proceeding on a profound and pervasive level.

The Society's investment in the overseas missions led its members into long-term engagements with cultures radically different from their own. However much the long period of spiritual and intellectual formation may have forged a common Jesuit worldview, and whatever unifying force there may have been in the customs, values, and goals of the Society, the encounter with the non-Christian, non-European "Other" posed a challenge to Jesuit identity. Just as Jesuits sought to transform the identity of others through their missionary work, Jesuit identities were themselves deeply affected by those encounters.

The verbal trick of the motto indicates that the emblematic mirror gives back slightly altered, even inexact, reflections: omnia is reflected in omnibus. The motto also shows that this mirrored analogy has a spectator as its focus, and is meaningless without that point of reference. For the viewer, the emblem presents an enigmatic image that can be deciphered only by discovering the link between it and the apparently unrelated motto. In this case, two truths are encoded in emblem, motto, and subcription: one relative to the viewer; the other to the work of the Society of Jesus.

Figure 1.
Engraving of the Jesuit motto, showing the mirror and the cherubs.
Source: Wikimedia Commons.

Prompt 1: Read The Jesuit Motto and answer the following: What did Ignatius mean when he advised followers to be Omnibus Omnia? Give an example of this at JCU.

Reflection: What was the most meaningful aspect of this activity for your team and how will it impact your future here at JCU?

The Beginnings of a Jesuit Iconography



The iconography of the Society of Jesus does not begin with a picture but with three letters, the monogram IHS, which is an abbreviation of the name of Jesus in Greek: IHCOYC. The Greek letter sigma, C, was replaced by the Latin S. The name Jesus was shortened to IHS in many Latin manuscripts of the gospels beginning in the fourth century. The monogram was often employed when a person or group wanted to give expression to special devotion to the person and name of Jesus, as did Saint Bernardine of Siena in central Italy in the fifteenth century. It was the Jesuits, however, who most effectively claimed the monogram and gave it international diffusion. In so doing they made the symbol a clear statement to themselves and others of where their hearts were—or at least of where they wanted them to be.

The title page of the first printed edition of the *Spiritual Exercises*, 1548, contains the first, very simple expression in artistic form of devotion to the name of Jesus to appear in the history of the Society. The monogram appears there as a vignette enclosed in two concentric circles. Above the three letters IHS stands a printed form of the stroke that in manuscripts tied the three letters together. Under the letters is a three-petal lily, which probably symbolizes Mary, who literally stood under the cross. The three petals were soon replaced by three nails, which are usually interpreted as symbolizing the vows of poverty, charity, and obedience. The inner circle of the vignette is surrounded by rays, which are presented dynamically as alternating between wedge-shaped and wavy forms (Figure 1).

The official seal of the Society of Jesus was created during Ignatius's lifetime and surely under his supervision. It differs from the title page in several regards. The H is extended upward to form a cross, the rays are missing, and a half-moon surrounded by stars, probably another reference to Mary, has replaced the three-petal lily (Figure 2). The original seal is still the one in use today.

Figure 1.
The title page of the first printed edition of the Spiritual Exercises, 1548, showing the monogram IHS enclosed in two concentric circles.
Source: Wikimedia Commons.

Figure 2.
The official seal of the Society of Jesus, showing the monogram IHS with a cross, a half-moon, and stars.
Source: Wikimedia Commons.

Jesuit Formation

There are definite steps in a Jesuit's training, or formation, but they are anything but lock step. A short glossary of the process follows.

CANDIDACY

One who is seriously considering becoming a Jesuit contacts a province vocation director to enter the candidacy program. Candidacy is not strictly part of the formation process, but it does allow a candidate to get a better idea of Jesuit life. A candidate might attend retreats or get-togethers with other candidates or take part in "Six Weeks a Jesuit" programs, living and working with Jesuits to experience community life and different Jesuit ministries.

NOVICESHIP

A novice lives for two years with fellow novices and staff, studying Jesuit history and spirituality and making the *Spiritual Exercises*. He also works, perhaps in a hospital, a retirement home, or a grade school, for short and long stints, called "experiments." These are apostolic experiences designed to aid the discernment process. At the end of two years, novices take First Vows—poverty, chastity, and obedience—and go on to First Studies.

FIRST STUDIES

This is usually a three-year period when a Jesuit works on an MA in philosophy, but exceptions abound. Someone who enters with such a degree might pursue a degree in another field; someone without a bachelor's degree would work on that as well as study philosophy. During First Studies, Jesuits also work part-time in ministries, perhaps in campus ministry or a homeless shelter.

REGENCY

A two- or three-year period after First Studies when a Jesuit lives in community while working in a ministry. Traditionally, regents are assigned to teach in Jesuit high schools, but one with a Ph.D. in botany, for instance, might teach that subject at a Jesuit university, while another might be assigned to a parish or retreat house. Remember the "exception" rule; the desires of the regent and the needs of the province both come into play.

THEOLOGY STUDIES

A time when a Jesuit pursues a master's in theology, usually at the Jesuit theologians in Berkeley, California, or Boston College. Some theologians study in Italy, Germany, or Canada, just as Jesuits from outside the United States study here.

TERTIANSHIP

About three or so years after a priest is ordained or a brother has completed studies, he will spend nine months to a year in a tertianship program.

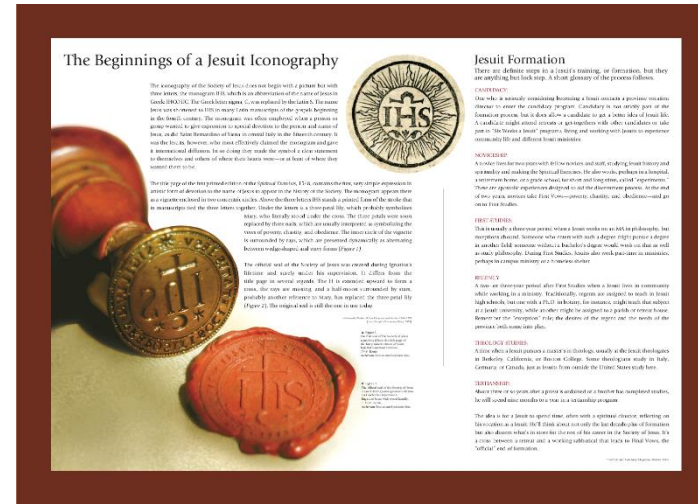
The idea is for a Jesuit to spend time, often with a spiritual director, reflecting on his vocation as a Jesuit. He'll think about not only the last decade-plus of formation but also discern what's in store for the rest of his career in the Society of Jesus. It's a cross between a retreat and a working sabbatical that leads to Final Vows, the "official" end of formation.

Prompt 2: Read The Beginnings of a Jesuit Iconography and Jesuit Formation and answer the following: What is the significance of IHS in Jesuit Iconography?

Final stop: Administration Building Foyer



Response: All things for all people.
 JCU Examples: Immersions, weekly service CSSA, Carroll Ballers, Carroll Reads, CSDI Programming and more.



Response: Name of Jesus in Greek.

Reflections:

- More aware of Jesuit Heritage and History, as well as the fact that we live cura personalis for our faculty, staff and students. We want everyone's JCU experience to be about the whole person in every aspect of their development.
- Learning new facts about the heritage and getting better acquainted with campus.
- Developed a great camaraderie with our small group on a mission to learn about the Jesuit history and how we are called to act.
- Seeing how the Jesuit mission touches all areas of our campus.
- Learning more about Ignatian heritage and history, and it will help us better understand our mission.

And the winners were...



Ignatian
Heritage Week
JANUARY 27 - FEBRUARY 1, 2019

1st Place: TEAM 3

Cat Stover (Leader), Ann Buda, Lisa Heckman, Sue Isabella, Holli Roberts and Andy Welki



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JANUARY 27 - FEBRUARY 1, 2019

2nd Place: TEAM 2

Jeff Your (Leader), Reiko Simmons, Mark Waner, Leanne Tang and Melissa Yon



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3rd Place (by Drawing): TEAM 6

**Lisa Lewis (Leader), Trent Maverick, Mary
Grace Millar and Gavin Martin**



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Honorable Mention

Selen Zarrelli, Salomon Rodenzo, Natalie Talerico, Aaryn Green, Colleen Trembl, Kenneth Danton, Sue Miller, Kendall Miller, and Andrew Schiefer.



Ignatian
Heritage Week
JANUARY 27 - FEBRUARY 1, 2019

Thank you to all of our
participants!



Ignatian
Heritage Week
JANUARY 27 - FEBRUARY 1, 2019

Presented by:

**The Mission & Advocacy Committee of Staff Council:
John Brautigan, Melanie Moss, April Skurka & Brandi
Mandzak**

In partnership and with support from

**University Mission and Identity:
Ed Peck and Diane McTier**



Ignatian
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WALK THE TALK: IHJM AT JCU SCAVENGER HUNT

Engaging the Ignatian Heritage Exhibit



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